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ABSTRACT

Although film study is now widely accepted as part of the curriculum of higher education, there appears to be no single accepted method of teaching the subject. In order to design an instructional unit for a one-semester, introductory film study course for community college students, a review of the literature was carried out to examine the approach, content, and design used in film study courses. Consequently, an approach was developed that emphasized the analysis of individual films considered in their historical context. An instructional design was developed modeled after that of Jerrold E. Kemp, whose eight-step plan is built around the answers to questions about objectives, activities and resources, and evaluation. Goals of the course, learner characteristics, preassessment, and support services are common to all units in the plan. For each unit, general purpose, subject content, learning objectives, evaluation, teaching and learning activities and resources, support services, and worksheets are individually considered. The goals of the course are to understand and appreciate films and to learn about their history and technical development. Three topics were chosen to meet these goals: origins of motion pictures, the first films, and early filmmakers George Melies and Edwin S. Porter. (HOD)

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THE DESIGN OF AN INSTRUCTIONAL UNIT FOR A COMMUNITY COLLEGE FILM STUDY COURSE

A Research Paper
Presented to
the Faculty of the School of Education
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Plan B

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December 1982

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Chapter 1

INTRODUCTION

> We must accept film on its own terms as part of the civilizing process of a liberal arts education. Cinema impinges on so much of the culture, politics, and sociology of the twentieth century that its formal and thematic configurations can no longer be slighted by the cultivated sensibility. Andrew Sarris (1:8)

In the decade between 1967 and 1977, the American Film Institute reported a five fold growth in the number of colleges and universities offering courses in film and television. In 1967 there were approximately 200 colleges and universities offering courses in these fields while in 1977 there were just over 1,000 institutions offering such courses. (1:5, 12) This dramatic growth in the number of colleges and universities offering courses in film and television indicates not only a tremendous interest on the part of students in these subjects but also the recognition, on the part of academia, that film and television warrant serious study.

Disregarding television, which is the newer medium and draws more students, most of whom are enrolled in production courses, the field of film can be divided into two broad areas: film making and film study. Film making is obviously a creative activity and is usually taught as a fine art or a craft. Film study, on the other hand, can be regarded as one of humanities and an addition to the

liberal arts curriculum. Courses in film study encompass the history, criticism, and appreciation of motion pictures. Film study courses may be taught in a department of film or in several different departments such as history, English, or drama.

Need for the Project

Film is the newest of the arts, and because of the wide distribution of feature films through movie theaters and more recently via television, motion pictures have become the most pervasive art form of this century. Although film study is now widely accepted as part of the curriculum of higher education, there appears to be no single accepted method of teaching the subject. Thus, a person interested in teaching film study courses has the opportunity to individually design such courses. Having decided to design a film study course, one is faced with problems of approach, content, and design.

Film is a technology, an art form, an economic institution, and a social institution. Thus, there are several approaches which can be taken in studying film. The study of film can concentrate on the technological development of the medium, the artistic and cultural significance of film, the relationship between film and other art forms, the business and economics of the film industry, the historical development of motion pictures, or the relationship between film and society. An instructor

must decide which of these approaches is appropriate for a particular course.

In the area of content, one must determine what type or types of films to study. The three main types of motion pictures from which to choose are feature films, documentary films, and experimental films. These major types can, in turn, be broken down into several sub categories. Another problem, in the area of content, is selecting a few appropriate films from the thousands of motion pictures which are available. In discussing the importance of film selection for studying film, William Kuhns and John Carr wrote, "For the most part, learning about film is learning <u>from</u> film, and the movies you show are your most important resource." (2:10)

The problem of design entails deciding how to best structure or design a course. Since the purpose of formal education is to promote student learning, the instructor should adopt or create an instructional design which he believes will provide the best possibility for the greatest amount of student learning to occur. There already exist several instructional design models from which to choose. The advantage of using an instructional design model is that the major components of the instructional process are explicitly spelled out.

Purpose of the Project

The purpose of the project was to design one

instructional unit for a one semester, introductory film study course for community college students. The instructional unit was developed using the method described by Jerrold E. Kemp in his book Instructional Design: A Plan for Unit and Course Development. (3)

Significance of the Project

Film study is an important area of the humanities because film can be a persuasive and powerful medium for extending and deepening our perception of ourselves and the world. The purpose of film study is to enable students to learn how to interpret, criticize, and appreciate motion pictures. This project is directed toward community college students who, in general, exhibit a much wider range of academic achievement and ability than do college or university students. The project is significant because it attempts to apply an instructional design model to the area of film study, in order to provide successful learning experiences, for students with a wide range of academic abilities.

Limitations of the Project

This project was limited to the design of the first instructional unit for a one semester course. The instructional unit developed in this project was not field tested.

Definition of Terms

1. Evaluation: The appraisal of student learning to determine the degree to which students have achieved learning objectives. (4:106)
2. Feature film: "Usually, a fictional narrative film lasting more than an hour, made for showing in commercial theaters." (5:34)
3. Fiction film: "A film in which the action is imaginary, contrived and performed by actors." (5:34)
4. Film study: The academic discipline concerned with teaching and learning about motion pictures from the perspectives of history, criticism, and appreciation.
5. Instructional design: The systematic design of instruction which takes into account the important factors in the teaching/learning process in order that students will achieve learning objectives. (3:7)
6. Instructional unit: A segment of instruction for a major topic in a course of study. Several units of instruction, logically sequenced, comprise a course of study. (3:15)
7. Learning experience: The interaction between the learner and the subject content through which learning objectives are attained.
8. Learning objective: A specific statement of the learning to be achieved by students as the result of learning experiences. (3:41)

Organization of the Project

The presentation of this project is organized as follows: Chapter 1, the need for the project and the purpose of the project; Chapter 2, a review of the literature related to the project; Chapter 3, the design elements common to all units of the course; Chapter 4, the origins of motion pictures; Chapter 5, the first films; Chapter 6, films of Georges Melies and Edwin S. Porter; Chapter 7, summary and recommendations; list of references; bibliography.

Chapter 2

REVIEW OF THE LITERATURE

A literature search was conducted in order to locate and review information on the approach, content, and design of introductory film study courses taught in postsecondary institutions of education. The card catalog in the university library was searched under the subject headings Moving Pictures in Higher Education, and Moving Pictures--Study and Teaching. Two major periodical indexes which specialize in the subject of film were also searched. Film Literature Index was consulted under the three subject heading Colleges and Universities, Education, and Study and Teaching, and the International Index to Film Periodicals was searched using the heading Film Education. In addition, a computer search was conducted on the ERIC data base by combining the following search terms: Higher Education, Colleges, Universities, Postsecondary Education, Undergraduate Study, Course Description, Visual Literacy, and Film Study. Recent textbooks on film study were reviewed for course content, and books on instructional design were studied in order to select an appropriate instructional design model.

The literature search turned up almost seventy items. However, most of these items dealt with aspects of

film study which were outside the scope of this project. The literature review which follows will discuss only those materials which were relevant to the project.

Approaches to Film Study

During 1964 and 1965 the American Council on Education and Dartmouth College sponsored a conference, one of the results of which was the book length report entitled Film Study in Higher Education. (6) Based on a survey of representative courses, the report identified three major approaches to film study (1) historical, (2)comparative-aesthetic, and (3) functional. The courses described at the conference emphasized the functional approach which was described as

> representing a synthesis of the historical and the comparative-aesthetic, together with a unique quality, a consideration of both history and aesthetics as tools rather than ends. The functional approach regards film as a unique art form, requiring no justification, disguise, or excuse in terms of other art forms. Its primary concern is how film (and individual movies) operates, i.e., how it is put together and why it uses certain kinds of content, approach, and strategies of structure. (6:12)

Five different courses are described in the book. Of these courses, one described by Arthur Knight, from the University of Southern California, is suitable for lower division college students. (6:52-67) Knight makes use of a functional approach with a chronological organization because such an approach enables him to show the growth of film techniques over time, and by studying acknowledged

masterpieces, students can follow both the historical and aesthetic development of the medium. (6:53)

While the historical approach to film study is common, Garrett, Hardison, and Gelfman, in their introduction to a book of filmscripts, point out the danger of stressing history at the expense of the analysis and criticism which they believe should be the prime emphasis of film study courses. They state that the study of film

> should be oriented toward our interest in ourselves and the culture within which the self is defined. The emphasis should be on individual films. Their artistic and cultural significance, rather than their technique or relation to the history of film, should receive first priority. Beyond that, if the films are considered in chronological order, the approach will take on an historical coloring. (7:11)

In an article which contains comments on the preceding statement, Anthony Hodgkinson has pointed out that technique and history cannot be totally ignored. Hodgkinson wrote, "Surely in order to assess the artistic or cultural significance, it is necessary to understand what are the techniques employed by the artist, and in what historical cultural context?" (8:310)

Although William Kuhns and John Carr's book entitled Teaching In the Dark is aimed at high school teachers, the book does contain some remarks, on the approach to teaching film, which also apply to college courses. Kuhns and Carr believe that an historical approach to the study of film is valuable because it allows movies to be studied "in their own framework of development

and following the milestones of their growth." (2:20) At the same time, they point out that the primary objects of study in a film course should be the films themselves. (2:24)

Content of Film Study Courses

One function of formal education has long been to preserve the best of the past by passing it along to succeeding generations of students. This attempt to conserve the past is particularly strong in those subjects which make up the field of the humanities. Film study courses can also serve a conserving function, but it is generally acknowledged that most films are not worth serious study. In expressing some doubts about the value of certain aspects of some of the courses described in Film Study in Higher Education, John E. Burchard stressed that only films "rich in comment on significant human experience" can justify the study of feature films in higher education. Burchard went on to warn academic film enthusiasts "not to be carried away by our enthusiasm into promoting, even over-selling the trivial." (6:114)

Even though the content of most films may not warrant serious study, such a statement does not mean that there are no films worthy of serious study. Several lists have appeared which have attempted to identify the best feature films. Some of these lists can be found in the book The People's Almanac Presents the Book of Lists.

(9:203-207) The lists represent the best films as selected by actors, directors, and critics. Books of criticism written or compiled by individual film critics and scholars are another source for locating the titles of critically acclaimed films. Stanley J. Solomon's The Classic Cinema: Essays in Criticism (10), Dennis DeNitto and William Herman's Film and the Critical Eye (11), and Edward Murray's Ten Film Classics: A Re-Viewing (12) are three such books. What strikes one when reviewing these sources is that several films appear repeatedly. Thus, one can identify those films which have attained landmark status among critics and scholars.

A frequency count of the films included in the above mentioned lists and books revealed that, while fifty-four film titles appeared only once, nineteen films appeared on at least two lists. These latter film titles are listed below in chronological order. The number in parentheses indicated the number of lists on which the title appeared.

Intolerance, 1916 (3)

The Cabinet of Dr. Caligari, 1919 (2)

Greed, 1925 (3)

The Battleship Potemkin, 1925 (9)

The Gold Rush, 1925 (5)

The Passion of Joan of Arc, 1928 (4)

M, 1931 (2)

City Lights, 1931 (2)

Grand Illusion, 1937 (2)

Rules of the Game, 1939 (5)

Citizen Kane, 1941 (4)

The Best Years of Our Lives, 1946 (3)

The Bicycle Thief, 1949 (7)

Rashomon, 1950 (2)

Ugetsu, 1953 (2)

The Seventh Seal, 1956 (2)

Wild Strawberries, 1957 (3)

L'Avventura, 1960 (4)

Dr. Strangelove, 1964 (2)

The above list includes more films than could be shown and studied in a single semester course, but such a list can serve as a starting point for selecting films. In addition to such a list, an instructor well versed in the history and criticism of film will certainly have his or her own choice of films which warrant serious study. For example, this writer would select Birth of a Nation instead of Intolerance and would include Throne of Blood and The Battle of Algiers on a list of outstanding films.

While films shown in class should constitute the main object of study, much of the course content may also come from textbooks. Probably the best early book on the history of film is Lewis Jacobs' The Rise of American Film which was first published in 1939. Jacobs traces the development of movies from their introduction to 1939, offers critical interpretations of several films, and covers the artistic, technical, and industrial aspects of film making. Because the coverage of the book ends with 1939 and because the book lacks the international coverage of later books, it has limitations for use as a textbook for an introductory course. Still, Jacobs' treatment and interpretation have held up remarkably well over the years, and all succeeding writers on the history of film are indebted to him. The Rise of American Film was reissued in

1968 and remains in print at present. (13)

Arthur Knight's book The Liveliest Art: A Panoramic History of the Movies, first published in 1957, tells the story of the development of feature films as an art form. Knight pays more attention to European and international trends than does Jacobs, but Knight's treatment of important films and directors has much less depth than does Jacobs'. Also, Knight's book contains no footnotes or bibliography, a curious omission in a book of history. A revised and updated version of The Liveliest Art was published in 1978. (14)

The two best recent film texts, which take an historical approach, are A History of Film (15) by Jack C. Ellis, published in 1978, and A History of Narrative Film (16) by David A. Cook, published in 1981. Both books have international coverage and include the artistic, technical, and cultural significance of landmark films. Cook's book contains over seven hundred pages, making it more suitable for a two semester course on the history of film than for a single semester course. Ellis's book contains approximately four hundred and fifty pages making it suitable for a one semester course. In the view of this writer, Ellis's A History of Film is thus the best textbook for this project.

Instructional Design Systems

The literature search located no college film study

courses which employed an instructional design model. However, several instructional design models do exist which could be used in a project such as this. The three instructional design models discussed below are those by Tyler, Homreus, and Kemp.

The pioneering work in instructional design is Ralph W. Tyler's book entitled Basic Principles of Curriculum and Instruction, first published in 1949. Tyler's book was developed around four basic questions as follows:

1. What educational purposes should the school seek to attain?
2. What educational experiences can be provided that are likely to attain these purposes?
3. How can these educational experiences be effectively organized?
4. How can we determine whether these purposes are being attained? (17:1)

Tyler then suggests methods for studying and answering these questions.

In the course of his book, Tyler deals with goals, learning objectives, learning activities, subject content, and evaluation--all of which became major factors in the instructional design systems of those writers who came after Tyler. In addition, Tyler was the first to describe learning objectives as consisting of the behavior which the learner is expected to acquire plus the content area in which the behavior is to take place. (4:46-47) Tyler saw the importance of clearly stated objectives as

> the most useful set of criteria for selecting content, for suggesting learning activities, for deciding on

> the kinds of teaching procedures to follow, in fact to carry on all the further steps of curriculum planning. (4:62)

Tyler's work appears to have been overlooked by most writers on instructional design, but he was the first to set down the basic ideas on instructional design. Succeeding writers have largely developed and refined Tyler's ideas without giving him credit. While one could use Tyler's system for designing a course, newer systems are available. The major shortcoming of Tyler's approach is that it emphasizes the procedures for formulating an entire curriculum rather than the development of a single course.

During the 1960s the field of instructional design came under the influence of systems analysis. Since World War II, systems analysis has been used by the military, industry, and business for such tasks as developing weapons, manufacturing products, and processing information. Basically, a systems analysis perceives a system as being comprised of input, processing, output, and feedback. Applied to instruction, this approach views the components of instruction as comprising an integrated system which can be manipulated by the designer to ensure student achievement of specified learning objectives.

Dale G. Hamreus used the systems approach to create an instructional design model which is described in his book The Systems Approach to Instructional Development published in 1968. Hamreus' model consists of three major

stages which include twenty steps. His model can be outlined as follows:

Stage I. Systems Definition and Management

1. Define the instructional problem
2. Determine and select support staff
3. Determine management controls
4. Identify learner population
5. Collect relevant course material
6. Analyze the instructional context

Stage II. Design Analysis

7. Identify behavioral objectives
8. Construct performance measures
9. Determine enabling objectives
10. Construct enabling performance measures
11. Identify types of learning
12. Specify learning conditions
13. Determine adaptations to individual differences
14. Identify the format of instructional events

Stage III. Development and Assessment

15. Develop instructional prototype
16. Technical and communication review
17. Prototype tryout
18. Performance tests administered
19. Analyze tryout results
20. Analyze tests
21. Modify the instructional system
22. Re-cycle (18:20)

Hamreus describes the above twenty-two steps as a maxi-model because "It assumes an instructional development team, support personnel and facilities, time and dollars. It is systems application on an optimum level." (18:39)

For an instructor trying to use the above system there are three serious problems. One, most colleges do not have the personnel committed to instructional development that Hamreus envisions in his plan. Two, the plan has little flexibility. Even though there is provision for feedback, the plan is presented as a rigid sequence of steps to be followed. Three, Hamreus does not include examples of instructional plans developed by using his system.

The third plan considered by this project was that developed by Jerrold E. Kemp in his book Instructional Design: A Plan for Unit and Course Development, the second edition of which was published in 1977. Kemp's plan has several advantages to recommend it. First, the plan, which contains eight basic steps, is not too long or complex. Second, the plan is very flexible thus enabling the user to start at a point where he or she wishes rather than following a rigid sequence of steps. Third, there are clear directions for using each step of the plan. Fourth, Kemp includes examples of instructional plans which were developed by using his system. Fifth, an instructor does not need the assistance of an instructional designer to use the plan. This last

advantage is a practical consideration for the many colleges which do not employ instructional designers.

Kemp's plan, like Tyler's, is built around the answers to a set of essential questions. Kemp's questions are as follows:

1. What must be learned? (objectives)
2. What procedures and resources will work best to reach the desired learning levels? (activities and resources)
3. How will we know when the required learning has taken place? (evaluation) (3:8)

These questions are very similar to those first posed by Tyler twenty-eight years earlier. See page 14 of this project.

Kemp's plan consists of the eight following steps:

1. Establish goals, topics, and general purposes.
2. Enumerate the important characteristics of the learner.
3. Specify the learning objectives to be achieved.
4. List the subject content.
5. Develop pre-assessments.
6. Select teaching/learning activities and instructional resources.
7. Coordinate such support services as budget, personnel, facilities, equipment, and schedules.
8. Evaluate students' learning. (3:8-9)

Although Kemp treats the elements in his plan in the order listed above, he stresses that the user should develop the plan in the order best suited to the user.

Kemp pictures the relationship among the steps in the plan by a series of related circles rather than by a vertical or horizontal flowchart. (3:9) Throughcut the book, Kemp emphasizes the interdependence among the elements of the plan, and stresses the advantage of starting with small blocks of material and gradually building toward a total course design. (3:116)

Summary and Implications

A review of the literature was used to examine the approach, content and design used in film study courses. As a result of the review, the approach, content, and design were selected for this project. The approach used in the course emphasized the analysis of individual films considered in their historical context. The content of the course was mainly drawn from feature films regarded as classics by film critics and scholars and from the textbook A History of Film by Jack C. Ellis. The instructional design model of Jerrold E. Kemp was used to develop the course. The next four chapters comprise the instructional unit developed for this project.

Chapter 3

DESIGN ELEMENTS COMMON TO ALL UNITS

Before proceeding with the design of the first unit, it will be necessary to discuss those elements of the design plan which are common to all units of the course and to determine the sequence in which each topic will be developed. The elements of the plan which are common to all units are as follows:

1. Goals of the course
2. Learner characteristics
3. Pre-assessment
4. Support services

Since these elements are common to the entire course, they need only be discussed once at the beginning of the plan, rather than repeating them with each topic.

The remaining elements of the design plan will be included in each topic in the following order:

1. Topics and general purposes
2. Subject content
3. Learning objectives
4. Evaluation
5. Teaching/learning activities and resources
6. Support services for individual units

As can be seen from the information presented above, the

ability to read at the eighth grade level. (19:1) As a result of these entrance requirements, community colleges enroll many students who, upon entrance, do not exhibit college level achievement or abilities.

The characteristics of students for this project are as follows:

1. A class of forty community college students.
2. Ages eighteen to forty.
3. A wide range of academic achievement and ability.
4. A fairly high level of motivation.

Pre-Assessment

The major purpose of pre-assessment is to determine if each student has the appropriate academic skills to successfully study a given topic. Kemp refers to this type of pre-assessment as prerequisite testing. (3:51) The academic skills most useful for college courses in the liberal arts are reading skills. Since the course being designed here will entail a good deal of reading, a reading test should be administered to each student to insure that he or she is capable of reading and understanding the course material.

The Davis Reading Test, Series 2, or a similar test, is often administered, for placement purposes, to students who are entering community colleges. A score of fifty on the Davis test will serve as a prerequisite for the course under consideration. A score of fifty on the

Davis test is below the level required for freshman English at, at least one community college. (20:table 26)

The reason for accepting students with reading abilities below that required for freshman English is that the instructional design approach may enable students to achieve at a higher level than they have in the past. The fact that students are presented with a clear statement of what they are expected to learn, that learning activities are sequenced from simple to difficult, and that evaluation is closely tied to learning objectives may enable most students to succeed in the course.

Since a film study course is an elective course, and not a required course, students are likely to choose to take the course because of a personal desire to learn about the subject. This interest could prove to be a source of motivation which would enable students to achieve at a higher academic level than their placement tests would indicate.

Support Services

Support services include personnel, facilities, equipment, and funds needed to develop and carry out the instructional plan. (3:84) Those support services which are particular to an individual unit will be considered as part of that unit. Support services which are common to the entire plan are listed below:

1. Personnel

a. An instructor to plan, develop, and teach the course.

b. A typist to type and photocopy course materials.

c. An audiovisual assistant to book films and provide a projector.

d. A library assistant to acquire and place instructional materials on reserve in the library.

2. Facilities and schedules

a. A classroom equipped for giving lectures and showing films.

b. A library where students can make use of reserve materials.

3. Equipment

A 16mm projector which operates at eighteen frames per second and at twenty-four frames per second.

use of Kemp's design plan in this project takes advantage of the flexibility of the plan. The original design plan has been expanded from eight parts to ten, yet the plan has not been altered in any major way.

Goals of the Course

The goals of the course are broad statements of what the instructor would like students to achieve. For this project, the goals are as follows:

1. To understand and appreciate significant feature films.
2. To learn about the history and technical development of feature films.

Learner Characteristics

Knowing something about the learning characteristics of students can provide an instructor with information useful in planning a course. For this project, one should know something about the nature of community colleges and their students. While one of the major functions of community colleges is to provide the first two years of a college level education, most publicly supported community colleges have entrance requirements which are much lower than four year colleges or universities. In California, for example, community colleges usually admit high school graduates or non-high school graduates who are eighteen years of age or older. The reading requirement for graduation from high school in California is often the

Chapter 4

TOPIC A: ORIGINS OF MOVING PICTURES

Topics and General Purposes

Topics are the names given to blocks of subject content to be treated in each instructional unit of a course. For this course the first unit is entitled "The Beginning of Film" and includes the following three topics: Origins of Moving Pictures, The First Films, and Georges Melies and Edwin S. Porter.

General purposes express broadly what an instructor wishes students to accomplish in studying each topic. (3:16) The general purpose of the first topic is to learn about the origins and early technology of motion pictures.

Subject Content

Subject content determines what is to be taught and learned in a course. It is difficult for this writer to perceive of stating learning objectives without having some familiarity with subject content. Therefore, subject content will be considered before learning objectives. Kemp suggests several different ways of organizing course content. (3:45-46) For this course, the content will be organized chronologically. Following is a summary of the course content for the first topic:

1. In 1824, Dr. Peter Mark Roget delivered a scientific paper on the persistence of vision.
2. Persistence of vision: the human brain retains images cast upon the retina of the eye for approximately one-twentieth to one-fifth of a second beyond their actual removal from the field of vision.
3. An example of the persistence of vision is the blurred appearance or visual blending of the blades in a rotating fan or spokes in a rotating wheel.
4. Moving pictures are a succession of static images seen as a single unbroken movement giving the illusion of continuous motion.
5. Projection speed for many silent films was sixteen frames per second and twenty-four frames per second for sound films.
6. Some nineteenth century optical toys which made use of the persistence of vision were the Thaumatrope (magical turning), the Phenakistiscope (deceitful view), and the Zoetrope (live turning).
7. The Praxinoscope combined the Zoetrope and the magic lantern in order to project images.
8. Between 1876 and 1881, the exposure time for photography was reduced from fifteen minutes to less than one second.
9. Series photography: Leland Stanford wanted to find out if horses lifted all four legs off the ground simultaneously.

10. Stanford hired photographer Edwaerd Muybridge who, in 1877, used twelve cameras (later twenty-four) to photograph running horses. The legs of the horses broke strings attached to the shutters of cameras. Muybridge's photographs showed that horses lifted all four legs off the ground simultaneously.
11. The photographic gun was developed by Jules Marey in France in 1882. The gun was used to take pictures of birds in flight, at twelve frames per second.
12. Celluloid roll film, which was durable and flexible, was developed by Hannibal Goodman, in 1887. George Eastman bought the process and produced and marketed film.
13. Thomas Edison wanted to provide visual accompaniment for his cylinder phonograph which was patented in 1877.
14. W. K. L. Dickson, who worked for Edison, invented the Kinetograph, in 1889, for taking motion pictures and the Kinetoscope for individual viewing of motion pictures.
15. Edison built the first motion picture studio at West Orange, New Jersey, in 1893.
16. The Edison studio turned on tracks to let in the maximum amount of sunlight and used a Kinetograph which weighed over five hundred pounds.
17. Films were shot with a fixed camera and were unedited. Content was mostly vaudeville skits. Films were shown

in Kinetoscope parlors.

18. Films were fifty feet long and lasted one minute when run at sixteen frames per second.
19. A projector enabled the image to be enlarged for viewing by large groups. Projection required regular but intermittent motion of film through the projector.
20. In 1895, Louis Lumiere invented the Cinematographe which served as camera, film printer, and projector, with projection at sixteen frames per second.
21. On December 28, 1895, the Lumiere brothers began showing films to paying audiences in Paris.
22. In the United States, Thomas Armat invented a projector which Edison purchased and manufactured and called the Edison Vitascope.
23. The Vitascope was used to give the first screen projection of motion pictures in the United States, on April 23, 1896, at Koster and Bial's Music Hall in New York City.
24. By 1896, the basic technological principles of film recording and projection had been discovered and put to use in cameras and projectors.
25. Biography of the Motion Picture Camera a film which shows the contributions of Daguerre, Marey, Muybridge, Edison, Lumiere, and Armat to the development of the motion picture camera, 20 minutes.

Learning Objectives

Learning objectives specify what the instructor wishes the student to learn. A clearly written objective describes the behavior or activity of the learner in a particular subject area. (3:29) Learning objectives let students know what they are expected to learn, and objectives form the basis for the evaluation of student learning. Kemp strongly suggests that instructors should justify their objectives in writing. (3:40) The learning objectives for this topic are as follows:

1. To describe the phenomenon of the persistence of vision.
2. To explain how motion pictures make use of the persistence of vision.
3. To list the contributions of Muybridge, Marey, and Goodman to the development of motion pictures.
4. To describe the films made by W. L. K. Dickson in terms of length, time, content, camera movement, editing, and camera and projection equipment.
5. To name the projector invented by Lumiere and the one invented by Armant and to recall the year in which each projector was first used commercially.

Justification: The existence of moving pictures was made possible by technological developments which took place in the nineteenth century.

Evaluation

The purpose of evaluation is "to measure the learning

outcomes relating to the objectives." (3:91) Clearly stated objectives form the basis for formulating valid and reliable evaluation questions. The numbering sequence used for evaluation corresponds to that used for learning objectives.

1. Describe the phenomenon of the persistence of vision.
2. Explain how films make use of the persistence of vision.
3. List the contributions of Muybridge, Marey, and Goodman to the development of motion pictures.
4. Describe the films made by W. L. K. Dickson in terms of length, time, content, camera movement, editing, and camera and projection equipment.
5. Name the projector invented by Lumiere and the one invented by Armant, and list the year in which each projector was first used commercially.

Teaching/Learning Activities and Resources

Teaching/learning activities and resources are the methods and media used to accomplish learning objectives. These activities fall into two groups: (1) what the instructor does and (2) what the students do. Kemp points out that "Learning must be performed by the student and not by the teacher through some kind of transmission." (3:59) Resources are the instructional materials which students use in the course of learning. The numbering sequence used

for teaching activities corresponds to the sequence used for learning activities.

Teaching Activities

1. Instructor introduces topic, explains objectives, activities, assignment due date, and distributes worksheets.
2. Instructor lectures on the origins of motion pictures.
3. Instructor shows film entitled Biography of the Motion Picture Camera.
4. Instructor conducts class review of worksheet answers, calling on students to supply answers verbally.

Learning Activities

1. a. Students listen to introduction and ask questions to clarify the assignment.
   b. Students read textbook, A History of Film, pp. 1-26.
2. Students listen to lecture, take notes, and ask questions.
3. Students view film entitled Biography of the Motion Picture Camera.
4. Students complete worksheets and supply answers verbally during class review.

Support Services

Budget for film rental $45.

Worksheets

One method of helping students attain learning objectives is to provide worksheets for students to complete. Worksheets require that students provide answers to questions based on information that the students have acquired during learning activities. The completion of worksheets by students serves as a preparation for evaluation, while the review of worksheets in class provides students with an opportunity for a self evaluation of their work and a chance to review and clarify course content. The worksheet for Topic A is included below.

COURSE: THE FILM Date due_____

TOPIC: ORIGINS OF MOVING PICTURES

WORKSHEET FOR LECTURE AND READING IN A HISTORY OF FILM, pp. 1-26

1. The phenomenon known as the persistence of vision occurs because _____

   _____

   _____

   _____

2. Moving pictures are a succession of _____ _____ seen as a _____ movement which produces the illusion of _____ _____ motion.

3. Three nineteenth century optical toys which make use

of the persistence of vision are:

(a) _____

(b) _____

(c) _____

4. Series photography was first used by _____ _____ in the year _____. His photographs showed that running horses _____ _____.

5. The inventor of the photographic gun was _____ _____ _____. The gun was first used to photograph _____ at the rate of _____ _____.

6. Film made of the material _____ was developed by _____ in the year _____.

7. Although Thomas Edison is often given credit for inventing motion pictures, the actual work was done by _____ who invented the _____ for taking motion pictures and the _____ for viewing motion pictures.

8. Edison built the first motion picture studio in the year _____. The studio turned on tracks in order to _____ and used the _____ camera which weighed over _____.

9. The first films made by the Edison Company were

_____ feet long and lasted for a time of _____ when run at a speed of _____ _____.

10. In 1895, Luis Lumiere invented the _____ _____ which served as (a) _____ _____ (b) _____ (c) _____ _____. The Lumiere brothers began showing films to paying audiences on the date _____.

11. Thomas Edison purchased and manufactured a projector that was invented by _____. The projector was named the _____.

12. The first commercial screen projection of motion pictures in the United States took place on the date _____ in the city of _____.

Chapter 5

TOPIC B: THE FIRST FILMS

General Purpose

To learn about the characteristics of early films and about the audience for early films.

Subject Content

1. Early films lasted one to two minutes and were fifty to one hundred feet in length.
2. Early films became part of variety programs in vaudeville theaters.
3. When the novelty of films wore off, they were run at the end of vaudeville programs and became known as "chasers".
4. Penny arcades began showing films in the rear of amusement parlors.
5. Moving pictures became the most popular attraction at the arcades.
6. During 1890-1910, the United States was transformed into a predominantly urban industrial society.
7. Million of immigrants came to the United States from Southern and Eastern Europe. American cities became segregated by social class.
8. Movies became established as a cheap form of amusement

for the masses.

9. As the popularity of movies spread, small movie theaters, known as nickelodeons, were established in empty stores in working-class neighborhoods.
10. Movie programs lasted fifteen to twenty minutes, and programs were changed daily so customers would return often.
11. The demand for films increased.
12. Movie manufacturing was dominated by Edison, Biograph, and Vitagraph, who owned the patent rights to cameras and projectors.
13. Early films were made outdoors; there were no studios.
14. The cameraman was often director, photographer, laboratory expert, and sometimes leading actor.
15. Subjects were photographed in one shot without moving the camera.
16. Lenses were slow, raw film was slow, very bright light was needed, and developing and printing were primitive.
17. The subjects of early films were:
    a. International events: Spanish American War filmed in New Jersey.
    b. Foreign countries: eruption of Mt. Pelee on Martinique shown by filming a beer barrel exploding in the sun.
    c. Great cities: particularly New York.
    d. Industrial inventions: trains, automobiles,

street cars, fire and police organizations.

e. Sporting events and vaudeville acts.

18. Audiences did not need the English language or literacy to gain access to urban popular culture.

19. Movies expressed American values and standards of social conduct.

20. Movies were a commercial commodity, a craft, and a social force.

21. Films of the 1890s, a compilation of twelve films, 18 minutes.

Chinese Laundry (1894)

The Execution of Mary Queen of Scots (1895)

Dickson Experimental Sound Film (1895)

The Irwin-Rice Kiss (1896)

Feeding the Doves (1896)

Morning Bath (1896)

Burning Stable (1896)

The Black Diamond Express (1896)

New York Street Scenes (1896-1898)

Fatima (1897)

A Wringing Good Joke (1899)

Dewar's Scotch Whisky (1897)

22. Lumiere Films, a compilation of twenty-odd films, 20 minutes.

Includes Feeding the Baby and Teasing the Gardner.

Learning Objectives

1. To describe early commercial films in terms of time, length, and camera movement.
2. To describe the population shift that occurred in American society from 1890-1910.
3. To explain why early films appealed to immigrants and the lower economic classes.
4. To name the three companies which dominated early movie production in the United States and to explain the reason for that domination.
5. To list five popular subjects which were treated in early films.

Justification: Early films established movies as a business, a craft, and a social force.

Evaluation

1. Describe early commercial films in terms of time, length, and camera movement.
2. Describe the population shift that occurred in American society from 1890-1910.
3. Explain why early films appealed to immigrants and the lower economic classes.
4. Name the three companies which dominated early movie production in the United States, and explain the reason for that domination.
5. List five popular subjects treated in early films.

Teaching/Learning Activities
and Resources

Teaching Activities

1. Instructor introduces topic, explains objectives, activities, assignment due date, and distributes worksheets.
2. Instructor lectures on the first commercial films.
3. Instructor shows films in class.
   a. Films of the 1890s
   b. Lumiere Films
4. Instructor conducts class review of worksheet answers, calling on students to supply answers verbally.

Learning Activities

1. a. Students listen to introduction and ask questions to clarify the assignment.
   b. Students read textbook, A History of Film, pp. 26-36.
2. Students listen to lecture, take notes, and ask questions.
3. Students view Films of the 1890s and Lumiere Films.
4. Students complete worksheets and supply answers verbally during class review.

Support Services

Budget for the rental of two films $40.

Worksheets

COURSE: THE FILM Date due_____ _____

TOPIC: THE FIRST FILMS

WORKSHEET FOR LECTURE AND READING IN A HISTORY OF FILM, pp. 26-36.

1. The first films lasted _____ minutes and contained _____ feet of film. Films were first shown in _____ theaters as part of _____ programs.
2. Next, films began to be shown in _____ where they became the most _____.
3. From 1890-1910, the United States was changing from a rural, agricultural society to an _____ _____. During this period millions of _____ came to the United States from Europe.
4. As the popularity of films spread, small theaters known as _____ were established in _____ neighborhoods.
5. While vaudeville and the legitimate theater served as entertainment for the _____, films became a cheap form of amusement for the _____ _____.
6. Movie programs lasted _____ minutes and were changed _____. The increasing popularity of movies created a great _____ for films.
7. The three American companies which dominated movie

manufacturing were: (a) _____

(b) _____ and (c) _____.

These companies owned the _____

to cameras and projectors.

8. In making early films, the cameraman served as (a)

_____ (b) _____

(c) _____ and sometimes as

_____.

9. In early films, subjects were photographed in

_____ shot without _____

the camera.

10. Five popular subjects of early film were:

(a) _____ (b) _____

(c) _____ (d) _____

(e) _____

11. Because films were silent, audiences did not need the

_____ or _____

to understand the film.

Chapter 6

TOPIC C: GEORGES MELIES
AND EDWIN S. PORTER

General Purpose

To learn about the work of Georges Melies and Edwin S. Porter and the contribution each made to the development of film.

Subject Content

Georges Melies

1. Melies was a man of the theatre, a producer, actor, scene painter, and professional magician who operated the Theatre Houdin in Paris.
2. In 1896 Melies started making movies of people and movements in the streets of Paris.
3. His first films were one to two minute "magical, mystical, and trick films."
4. Melies films were imported into the United States where they became the most popular screen entertainments. American manufacturers "duped" or made copies of Melies films.
5. Melies was the first to use such camera tricks as double exposures, stop motions, reverse shootings, fast and slow motion, animation, fades, and dissolves.

6. Melies used stories written by himself and adapted from literature which included many scenes.
7. These scenes called "artificially arranged scenes" planned and staged in advance in order to tell a story logically.
8. Cinderalla (1900) contained such stage devices as settings, costumes, and acting. The film was very popular in vaudeville theaters.
9. A Trip to the Moon (1901) was 825 feet long, lasted thirteen minutes, and was three times the length of the average movie. It contained over thirty scenes.
10. The film was based on Jules Verne's story "From the Earth to the Moon and Around the Moon" and lampoons the scientific interests of the new century.
11. Melies adapted the story, designed and painted the sets, acted the principal character, directed and organized the film, hired the cast, designed the costumes, oversaw the development and printing of the film, and financed and sold the production.
12. The Impossible Voyage (1904) was a satire on scientific societies and was Melies most ambitious undertaking, but it was overshadowed by Edwin S. Porter's The Great Train Robbery.
13. From 1904 to 1914, Melies continued to make films, but his reputation faded, and in 1914 he left the film business. In 1928, he was recognized selling newspapers on Paris streets. He died in 1938 at the

age of 77.

14. Melies introduced theatrical elements into films, used literature to extend the subject matter of films, increased the length of films, and mastered many special effects.
15. Melies used a stationary camera looking straight at the stage.
16. Melies work represents the birth of the formative tendency in film.
17. Georges Melies Program, a collection of five films, 75 minutes.

    The Conjure (1899)

    A Trip to the Moon (1902)

    The Palace of the Arabian Nights (1905)

    The Doctor's Secret (1908)

    The Conquest of the Pole (1912)

Edwin S. Porter

1. Porter was born in 1870 and entered motion picture work in 1896 as a projectionist. He was hired by the Edison Company as a general handyman in 1899.
2. Until 1902, Porter's films consisted of one shot news events, humorous skits, vaudeville skits, scenic views, and local topics.
3. From 1902 to 1908, Porter was the dominant figure in the film industry.
4. The Life of an American Fireman (1903) was the first

American dramatic film.

5. Porter cut and joined scenes that he had already shot. He used stock footage and specially taken footage.
6. A scene did not have to be played all the way through before being followed by another scene. Porter used a double line of action cutting from one setting to another.
7. The film contained seven scenes and nine shots and made use of dissolves.
8. In scene two, a close-up shot was used for the first time to advance the story.
9. The last scene is composed of three different shots showing that a scene can be built from a number of shots.
10. The function of a scene is to communicate the action and relate it to the next action in order to give meaning to the whole.
11. The Great Train Robbery (1903) was the first western and the most successful and influential of the early story films.
12. It became the nickelodeon's most widely exhibited film and was widely imitated by other filmmakers.
13. The film consisted of fourteen scenes and twenty shots made at different locales. Every shot was a long shot; the camera did not move from eyelevel.
14. Dream of a Rarebit Fiend (1906) was a magic film in which Porter imitated Melies, making use of

superimposition and a dream ballon.

15. After 1906 Porter's work did little to advance the movie medium. He retired from the movie industry in 1915 and died in 1941.
16. Porter is credited with the invention of editing, using subject content from the real world (the realistic tendency), and making use of the rescue plot, the race against time, and the chase.
17. Porter appears to have been unaware of the implications of his innovations, and he never put them together to develop a personal style.
18. Edwin S. Porter Program, a compilation of five films, 55 minutes.

    The Life of an American Fireman (1903)

    Uncle Tom's Cabin (1903)

    The Great Train Robbery (1903)

    The Dream of a Rarebit Fiend (1906)

    Rescued from an Eagle's Nest (1907)

Learning Objectives

1. To list the major innovations used by Melies in his films.
2. To identify techniques used by Melies in his films.
3. To list the major innovations used by Porter in his films.
4. To identify techniques used by Porter in his films.
5. To compare the films of Melies and Porter in terms of

organization, camera technique, and aesthetic tendency.

Justification: Melies and Porter made the most popular and influential early silent films.

Evaluation

1. List the major innovations used by Melies in his films.
2. Identify techniques used by Melies in his films.
3. List the major innovations used by Porter in his films.
4. Identify techniques used by Porter in his films.
5. Compare the film of Melies and Porter in terms of organization, camera technique, and aesthetic tendency.

Teaching/Learning Activities and Resources

Teaching Activities

1. Instructor introduces topic, explains objectives, activities, assignment due date, and distributes worksheets.
2. Instructor lectures on Melies, shows the film Georges Melies Program in class, and verbally points out techniques used in Melies' films.
3. Instructor conducts class review of worksheet answers, calling on students to supply answers verbally.

4. Instructor lectures on Porter, shows the film Edwin S. Porter Program in class, and verbally points out techniques used in Porter's films.
5. Instructor conducts class review of worksheet answers, calling on students to supply answers verbally.

Learning Activities

1. a. Students listen to introduction and ask questions to clarify the assignment.
   b. Students read textbook, A History of Film, pp. 37-45.
2. Students listen to lecture, watch film Georges Melies Program, take notes, and ask questions.
3. Students complete worksheets and supply answers verbally during class review.
4. Students listen to lecture, watch film Edwin S. Porter Program, take notes, and ask questions.
5. Students complete worksheets and supply answers verbally during class review.

Support Services

Budget for the rental of two films $90.

Worksheets

COURSE: THE FILM Date due_____

TOPIC: GEORGES MELIES AND EDWIN S. PORTER

WORKSHEET FOR LECTURES AND READING IN A HISTORY OF FILM, pp. 33-45

Georges Melies

1. Melies started making films in the year _____. His first films were known as _____ _____ films. These films were _____ minutes long.
2. List five camera techniques which Melies used in his films
   (a) _____ (b) _____
   (c) _____ (d) _____
   (e) _____.
3. The phrase "artificially arranged scenes" refers to Melies practice of _____ _____.
4. Before becoming a filmmaker, Melies worked in the _____. Three stage devices which he used in his films were
   (a) _____ (b) _____
   (c) _____.
5. Melies most famous film is entitled _____ _____ and was made in the year _____. It was _____ minutes long which was _____ the length of the average movie of the time.
6. Melies most ambitious film entitled _____ _____ was overshadowed by the film _____ which was made by _____.

7. List Melies four most important contributions to film

   (a) _____

   (b) _____

   (c) _____

   (d) _____

8. What aesthetic tendency did Melies establish in film?

   _____.

9. Describe how Melies placed the camera for filming.

   _____.

Edwin S. Porter

1. Until 1902 the subject matter of films consisted of

   (a) _____ (b) _____

   (c) _____ (d) _____

   (e) _____.

2. Porter's film _____ was the first American _____ film.

3. Describe how Porter assembled the film _____

   _____.

4. What discovery did Porter make about playing scenes?

   _____

   _____

   _____

5. The function of scenes in Porter's films was to

   (a) _____

   and (b) _____.

6. The most successful and influential of the early story films was Porter's _____ _____.
7. What kind of shot was used exclusively in the preceding film? _____ _____ _____.
8. In what film did Porter imitate the magic films of Melies? _____.
9. Porter is credited with the invention of what essential technique of film? _____ _____.
10. What aesthetic tendency did Porter help to establish in film? _____.
11. Did Porter appear to be aware of the implications of his innovations? _____.

Chapter 7

SUMMARY AND RECOMMENDATIONS

Summary

The purpose of this project was to design an instructional unit for a one semester, introductory film study course for community college students. A review of the literature was carried out in order to examine the approach, content, and design used in film study courses. As a result of the review, the approach, content, and design were selected for this project. An instructional unit entitled "The Beginning of Film" was developed using the instructional design model of Jerrold E. Kemp. The unit was comprised of the three following topics: Topic A, "Origins of Moving Pictures," Topic B, "The First Films," and Topic C, "Georges Melies and Edwin S. Porter."

Recommendations

It is recommended that the instructional unit, which was developed in this project, be field tested in order to determine its success in promoting student learning.

If the unit proves to be successful, it is recommended that revisions be made in the instructional unit, where appropriate, in order to improve the unit.

If the unit is successful in a field test, it is recommended that other instructional units dealing with the analysis and criticism of individual feature film, be developed, field tested, and revised.

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